

PASSI A SOLO VIOLONCELLO DI FILA

10

Violoncello

animando un poco *come prima*

(657) *p* *f*

(665) *Sopr. - Solo* *pp* *mf*

(682) *legato e pp* *pp* *ancora più p*

(690) *morendo ed allarg.* *ppp* *f* *pp*

1

Nr. 3 Offertorio

Andante mosso (♩ = 66)

(9) *p* *pp* *ppp* *un poco marcato*

(19) *più marcato* *mf* *p* *f* *ppp* **A**

(30) *cantabile*

(39) *2*

(49) *f* *fp* *p* *dim.*

(58) *p* *ancora più p* *pp* **C** *6* *Sopr. - Solo* *cantabile dolcissima* *si - gni - fer - san - - ctus -*

1

Beethoven — Symphony No. 9

Violoncello e Contrabasso

ff

149 *cresc.* *f* *pizz.*

153 *pp* *arco* *cresc.* *f* *p* *f* *pizz.*

Presto *Legai* *f*

11 *dim.* *p* *Fag.*

23 *f* *Fag.*

30 *Allegro ma non troppo* *div.* *pp* *pp*

38 *Tempo I* *unis.* *f* *ritard.* *dim.*

45 *poco Adagio* *Vello.* *Vivace* *pizz.*

54 *Tempo I* *Vello* *arco* *f* *dim.* *Adagio cantabile* *Fag. I*

65 *Tempo I Allegro* *p* *cresc.* *f*

75 *Allegro assai* *Tempo I Allegro* *f* *f*

84 *Fag.*

4

RASSO e VIOLONCELLO.

Vllo
ff *C.B.* *F* *C.B.*

Tutti. Bassi.

sf

Tutti. Bassi. *ff* *Vllo* *Vllo* *pp*

Andante con molto. *f Dol.* *f* *p*

p Pizz. *f Arco.*

Tutti. *f* *p* *p Cres.* *f* *p* *Pizz. Sempre.* *ff* *f*

Sempre ff *sf* *sf* *ff* *p*

1 Vllo *Arco.*

Cres f *Dolce.* *f* *Cres.*

f *Pizz.* *f*

f *Arco.* *p Cres.* *f* *f* *f* *p* *Pizz.* *Vllo*

ff + + + *sf* *sf* *ff*

2

BEETHOVEN SIMP. 5

BASSO e VIOLONCELLO.

The musical score consists of ten systems of staves. The first system shows a piano introduction with a *Cres.* and *f* dynamic. The second system features a *Dolce.* section with a melodic line and a *Pizz.* accompaniment. The third system continues with *f p* dynamics and *Pizz.* markings. The fourth system includes *f* dynamics and *f p Pizz.* markings. The fifth system has *f* dynamics. The sixth system is marked *f* and *Sempre f p*. The seventh system includes *Dim.*, *f*, *ff*, *f*, and *Bassi.* markings. The eighth system has *Pizz.*, *ff Arco.*, *Cres.*, *f*, and *Arco. ff Cres.* markings. The ninth system includes *cen*, *do.*, *ff*, and *f* markings. The tenth system concludes with *f* dynamics and a final *f* dynamic.

1
Beethoven — Symphony No. 8
Violoncello u. Kontrabaß

Tempo di Menuetto (♩ = 126)

The musical score is written for Violoncello and Kontrabaß. It begins with a dynamic of *f* and includes several *cresc.* markings. The score is divided into systems, with measure numbers 7, 13, 21, 29, 37, and 43 indicated. Performance instructions include *arco*, *pizz.*, *pp*, *ppp*, *f*, *più f*, *ff*, *sempre ff*, and *unis.*. The piece concludes with a *Fine* marking and a *cresc.* instruction in the final system.

2

Beethoven — Symphony No. 8
Violoncello u. Kontrabaß

50

50 51 52 53

1. 2.

scen - do p

Violoncello and Kontrabaß staves for measures 50-53. Measure 50 starts with a *scen - do* vocal line. The first ending (1.) is marked *p*. The second ending (2.) is also marked *p*.

54

54 55 56 57

cre - scen -

Violoncello and Kontrabaß staves for measures 54-57. The vocal line continues with *cre - scen -*.

59

59 60 61 62 63

do p

arco p

scen - do p

pizz.

Violoncello and Kontrabaß staves for measures 59-63. Measure 59 starts with a *do* vocal line. The first ending (1.) is marked *f* and *arco*. The second ending (2.) is marked *p* and *pizz.*.

64

64 65 66 67

cresc. - sf - sf p

cresc. - sf -

Violoncello and Kontrabaß staves for measures 64-67. The vocal line continues with *cresc. - sf - sf p* and *cresc. - sf -*.

69

69 70 71 72 73

- sf p

cresc. sf p

Violoncello and Kontrabaß staves for measures 69-73. The vocal line continues with *- sf p* and *cresc. sf p*.

74

74 75 76 77

cresc. sf p

dimin. - pp

Violoncello and Kontrabaß staves for measures 74-77. The vocal line continues with *cresc. sf p* and *dimin. - pp*.

Menuetto da capo al Fine



Mendelssohn — Midsummer Night's Dream
VIOLONCELLO e BASSO.

Scherzo.

Allegro vivace.

16

Nº 1.

The musical score is written for Violoncello and Bass. It begins with a treble clef and a 3/8 time signature. The first system is a single staff with a dynamic marking of *p*. The second system has two staves, with the upper staff marked **A** and *cresc.*. The third system also has two staves, with the lower staff marked **B** and *cresc.*. The fourth system has two staves, with the upper staff marked **C** and *arco*, and the lower staff marked *pizz.*. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves, with the upper staff marked **D** and *arco*, and the lower staff marked *cresc.*. The eighth system has two staves, with the upper staff marked **E** and *cresc.*, and the lower staff marked *cresc.*. The ninth system has two staves, with the lower staff marked *f* and *cresc.*. The tenth system has two staves, with the lower staff marked *ff* and *sf*. There are also some numerical markings like '4', '21', and '7' scattered throughout the score.

2

Mendelssohn — Midsummer Night's Dream

VIOLONCELLO e BASSO.

*M*arco
p *cresc.* *sf* *sf* *p* *f*

sf *sf* *p*

N *p* *pizz.*

p

cresc. *cresc.*

f *f* *arco* *pp*

ppizz. 1 2 3 4 5 6 7 8 1 2 3
pp *sempre più pp*

4 5 6 7 8 9 10 11 12 3 *Q* 1 2 3 4 5
dim.

6 7 8 9 *arco* *pizz.*
pp

He Geist! Wo geht die Reise hin?
attaca

Richard Strauss
Don Juan, Op.20

VIOLONCELLO

Allegro, molto con brio

ff

pizz.

ff

arco

mf

arco

pizz.

ff

ff

ff

ff

ff

ff

pp subito

tranquillo sul ponticello

p

1
Brahms — Symphony No. 3 in F Major
'Cello

Poco Allegretto
mezza voce

espress.

5

11

A

dolce

30

dim. *dolce*

35

3

B

1

p legg.

46

pizz. **C** *p* *arco* *p*

54

dolce

60

D

67

pp espress. *cresc.*

Symphony No. 2 in D Major, Op. 73

Violoncell

Johannes Brahms

Adagio non troppo

poco f espr.

6

12 *poco f* *dim.* *p* *dim.* **A** Fl. I 4

23 *p* *dim.* *p cresc.*

29 *f* *dim.* *p* 3 3

B Listesso tempo, ma grazioso *dim.* *pizz.*

33 *p* *pp*

38 *arco* *pp* *dim.* *pp* *cresc.* *f* *p* *pizz.*

42 *arco* *f* *f* *dim.* *p* *pp* *p espr.*

47 *p cresc.* *f* *poco f* **C**

50 *cresc.* *f* *poco f*

52 *cresc.* *f*

MOZART SIMF. N. 40

4
6

Mozart — Symphony No. 40 VIOLONCELLO e BASSO

106 *p*

114 *f*

120

126

131 [C]

136 Viol. I 6 Vcll.

148 Bassi *f*

154

160 [D] Viol. I 4 *p*

173 *f*

183 1 *p*

192

197

Detailed description: This page of a musical score for Violoncello and Bass covers measures 106 to 197 of Mozart's Symphony No. 40. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features several dynamic markings: *p* (piano) at measures 106, 160, and 183; *f* (forte) at measures 114, 136, 148, and 173. Performance instructions include 'Viol. I' and 'Vcll.' at measure 136, and 'Bassi' at measure 148. There are two boxed letters, 'C' at measure 131 and 'D' at measure 160, which likely refer to specific editions or performance practices. The score includes various musical notations such as slurs, accents, and articulation marks. A large bracket is drawn over measures 114-120, and another bracket is drawn over measures 183-192. The page number '4' and a small '6' are written in the top left corner.

1

MOZART SINF. 41

Mozart — Symphony No. 41

VIOLONCELLO e BASSO.

Molto Allegro.

FINALE.

10 Cello *p* *f* Bassi *p* *f* *f* *sf* *sf*